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Leaves for a Friend . . .

Being FREDERICK O'BRIEN'S *weekly feature, "On Paper Wings."*

As a journalist, I have known five Presidents of the United States, before their election, and one after, not so well. All were more or less plastic politicians; none was a plaster saint. None had the saving sense of humor—concerning himself. The most human, sunny and sinful, the most American, was Harding. The laziest, most genial, was the fat Taft. The most egotistic, ruthless, courageous, was Roosevelt. I did not know the most ambitious, Wilson, nor have I seen in the gooseflesh, the dullest, Coolidge. His daily newspaper contributions seem over-exposures of a mind naked save for village maxims. The coldest was Hoover, though temperaturians say that Wilson, at top frigidaire, was absolute zero to Hoover's mere freezing.

McKinley was the last of the Patrick Henry orators—words and gestures. His heart beat with the public pulse, then bucolic—God and the little red schoolhouse. Uncle Joe Cannon, a profane cynic, said McKinley's ear was so close to the ground that it was full of grasshoppers. Should it not be so in a Democracy? But McKinley had two ears. The non-insectivorous ear heard every tick of the tape, through Mark Hanna's private ticker.

All these leaders of the kine, all, all, were lesser men than touted, in life or dath. All, when a few decades have passed, when press and publisher, radio

CONTINUED ON PAGE EIGHT

AGUILAR LUTE QUARTET

Laudin (Small lute) ..... EZEQUIEL AGUILAR
Laudete (Medium lute) ..... PEPE AGUILAR
Laud (Original lute) ..... ELISA AGUILAR
Laudon (Large lute) ..... PACO AGUILAR

Carmel Theatre (formerly The Golden Bough) Tuesday, January Twentieth

Presented by the Carmel Music Society

PROGRAM

Rondo (Arranged for the Aguilar Quartet by Joaquin Nin) ..... Couperin
Sonata in D (18th century) ..... Mateo Albeniz
Arranged for the Aguilar Quartet by Joaquin Nin
Seville (Arranged for the Aguilar Quartet by J. Turina
Granada (From "Suite Espagnole" ..... Isaac Albeniz
Serenade (K 525) ..... Mozart
March
Romance
Minuet
Rondo
Danza de la pastora (Dance of the Shepherdess) ..... E. Halffter
Arranged for the Aguilar Quartet by the composer
La oracion del torero (The Toreador's Prayer) ..... J. Turina
Dedicated to the Aguilar Quartet
Recitado del pescador (The Fisherman's Story) ..... M. de Falla
Arranged for the Aguilar Quartet by the composer
De Murcia ..... Joaquin Nin
Dedicated to the Aguilar Quartet

Carmel News

THE RED CROSS STEPS INTO A BREACH

Emergency conditions in the drought-stricken areas of the country have resulted in a special appeal by the American Red Cross for ten million dollars, with each local chapter being assigned a quota. In connection with the fund, the following statement has been issued locally:

"Thanks to the generosity of members of the Carmel chapter of the Red Cross in the last 'drive,' we have been able to respond immediately to the call for help issued by national headquarters. This call is to help the drought sufferers, who are facing cold and starvation. It is for such emergencies that the local Red Cross must always have a reserve fund."

COUNCIL MEETING TONIGHT

Discussion of details in connection with the business zone paving project will be resumed at a special meeting of the City Council tonight at eight.

Legal proceedings necessary to give effect to the proposals now await agreement upon the type of paving material to be used. Among the property owners concerned and on the Council itself there is a divergence of views, the ultimate choice resting between asphaltic concrete with brick side-strips or the cement concrete as now in use. The possibility is foreseen that both types may be employed—asphaltic concrete for Lincoln street between Ocean and Seventh, with cement throughout the remainder of the district.

Cost of the work is to be a direct charge against the property abutting the improvements, but the city as a whole enters into consideration through inclusion of the library property.

PROSPERITY IN THE POSTOFFICE

Statistics compiled by Postmaster W. L. Overstreet show a steady gain in the volume of business handled in the local office. Comparative receipts over a five-year period are as follows:

1926	$20,058.23
1927	20,684.45
1928	23,272.78
1929	24,197.50
1930	27,471.38

Last year's receipts in the Carmel office showed a gain of 13.5 per cent over the preceding year, the highest percentage of increase in the five peninsula postoffices.

SECOND HALF OF THE SCHOOL YEAR

Principal O. W. Bardarson of Sunset School calls attention to the fact that the second semester begins on Monday, January twenty-sixth. Children may be enrolled at that time in the kindergarten and in the first grade. Interested parents may get any further information desired upon application to the Principal.

A SOCIETY TO PRESERVE MONTEREY TRADITIONS

The Monterey History and Art Association, Ltd., will hold a dinner-meeting at Cademartori's restaurant in Monterey on Monday evening, January nineteenth, at six-thirty o'clock.

This will be the first regular meeting since the association was formed, and members and prospective members who desire to attend must notify Col. Easton R. Gibson, the secretary, by mail, not later than Saturday so that arrangements can be made to take care of all who attend.

The annual dues for regular members are one dollar and ten dollars for sustaining members. Life members make one payment of one hundred dollars. Application cards for membership may be obtained from Bernard Rowntree.

The charge for the dinner, which will be informal, is a dollar and a half. It is hoped that prospective members will send in their applications so that they may be enrolled at he firs meeting.

THE RAINY SEASON

Harbinger of the steelhead season, the water in Carmel river was reported this morning to have reached a point about a hundred feet above the bridge. Although the recent rains filled the San Clemente dam to overflowing and sent the stream on its way, progress is slow due to the basin underlying the lower valley which in the natural course of events has to fill before the surplus water reaches the coast.

The seasonal rainfall in the Carmel area has been heavier this season than last, the Carnegie Laboratory gauge showing 6.18 inches to date, as against 6.14 inches on the corresponding date last year. A record rainfall of 1.09 inches in Carmel was recorded between Tuesday and Wednesday mornings. The remainder of the peninsula lags slightly behind Carmel, with Pacific Grove showing 5.63 inches to date and Monterey 3.84 inches.

E. AMBROSE WEBSTER, MODERN PAINTER

The average artist and the man in the street wants to know why Nature should be distorted, made ugly, knocked into a cocked hat by our modern painters. E. Ambrose Webster—who addressed the Forum of the Carmel Woman's Club last night at the Girl Scout House on "Modern Painting and the Old Masters"—shows by lantern slides illustrating the old masters, how visual truths ehave always taken second place, when other truths, that are found in all art, are sought. He says:

"Nature is not art. And the artist must create new forms in order to harmonize all the part ot his composition.

"If our measure for the value of a work of art is based on visual truths of nature and if we use this measure to prove the value of our museum collections, we would clean house and probably find little left. This is because all Eastern art, Egyptian art, and early Western art is, for the most part, not naturalistic.

"In my lecture I endeavor to prove that modern art since Cezanne is in the oldest tradition. It can be shown that in building a picture the same principles are used by the modern artists that were used by the old masters up to the time of Poussin.

"The outstanding principle in the use of ratios, as found in geometry, which bring about eurhythmic relationships between the parts of the picture. Following this principle the artist must be free to bend the line, change the pattern or create new forms, forms that might not be found in nature."

It is a curious fact that modern science with its "principle of indeterminacy", and its mysterious variants in Einstein's "curved space" seems to furnish remarkable analogies to the developments in art which are discussed by Mr. Webster. Ambrose Webster has a famous art school in Provincetown, Mass. He has studied much in Paris, most recently with Gleizes. His stay of three months in Carmel is most regrettably drawing to its close, before Carmel has become aware of his presence. Mr. Webster has finished a number of canvasses here. He will tour the southern part of the country by automobile and return to Provincetown via Florida.

* * *

Mr. Webster's address was presented under the joint auspices of the Forum and the Carmel Art Association. About seventy people were in attendance.

INTELLECTUAL CO-OPERATION UNDER DISCUSSION

At the January meeting of the Women's International League for Peace and Freedom, held at the home of the Misses Kellogg, another department of the League of Nations was taken up for study and group discussion.

Miss Hortense Berry presented the work of the Committee on Intellectual Co-operation very clearly and intelligently. This committee was formed soon after the meeting of the first Assembly of the League of Nations in December 1920, to meet the need of mutual understanding between nations. The committee, consisting of twelve members, met the first time in August, 1922, and elected Professor Bergson chairman and Dr Gilbert Murray as vice-chairman.

"The Committee realizes the great importance of the organization of intellectual work," said Dr. Murray. "It knows that the future of the League of Nations depends upon formation of a uinversal conscience. This can only be created and developed if the scholars, the thinkers and the writers in all countries maintain close mutual contact and spread from one country to another the ideas which can ensure peace among the peoples, and if the efforts already made in this direction receive encouragement." The membership of the committee was later increased to fifteen and included well-known authorities on intellectual matters regardless of their nation's membership in the League. Prof. Vernon Kellogg was placed on the committee of University Relations and another Californian, Dr. R. A. Millikan, is at present a member of the governing board.

The program which this committee adopted has been developed and broadened during the past nine years and the plan of directorship has been slightly changed.

The program of work drawn up at the first meeting and later accepted by the Third Assembly was as follows:

I. Institution of a general inquiry into the conditions of intellectual life.

II. As a result of this inquiry, assistance was given to countries which had suffered through the war and where the intellectual life of the country was endangered.

III. Study of questions of scientific property and of other questions of intellectual property. The work of this committee was directed toward securing for scientific and artistic property the same protection that is now given literary and industrial property.

IV. Study of University Co-operation. Exchange professorships and scholarships have been greatly increased by this committee; vacation courses, international summer schools and traveling facilities for students have been encouraged.

V. Study of international co-ordination of bibliographical research. As a result of this study an *Index Bibliographicus* appeared in 1924; co-ordination of libraries and the standardization of scientific nomenclature sought, and a classification of scientific knowledge for the use of the entire world was undertaken under direction of experts.

* * *

The work of the Committee on Intellectual Co-operation was greatly encouraged in 1923 when the Assembly of the League of Nations authorized it to accept funds from institutions or private persons interested in the work. In 1925 the French Government offered to set up in Paris an international institute of intellectual co-operation, to grant it a subsidy and premises for its work, the whole to be administered by the international committee. Later other nations contributed to the subsidy. Thus the International Institute of Intellectual Co-operation was founded and is now one of the most important departments of the League of Nations.

The Institute's beautiful headquarters in the Palais Royal on Montpensier are open to all visitors. It maintains offices and secretaries for the assistance of students and professors in all departments of intellectual life.

The Institute is especially cordial to the young men and women who are traveling, studying and working in foreign lands. They may use the rooms of the Institute for meetings of their own, they have library privileges and the services of translators and of general information bureaus.

The Institute aims to act as connecting link betwen intellectual workers in all countries, but it very firmly declines to interfere in the domestic life of the people or to infringe upon the sovereignity of the State.

The interchange of museums and libraries has been greatly increased by the Committee on Intellectual Co-operation. In many cases statuary, paintings and other art objects, stored in large galleries, have been loaned to smaller galleries and museums, especially those suffering from war or other disaster. A very large addition was made to the libraries of Japan after the earthquake in 1923. E. T. G.

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1931 IS OUR FORTY-SECOND YEAR

SALINAS GONZALES KING CITY

CASTROVILLE MONTEREY CARMEL

MADEFREY ODHNER

Two things strike me about Madefrey Odhner. He is a scholar, and he is a man of resolved spiritual experience. The recent history of American poetry shows some superficiality in these respects. A poet should come to his art with pondered conclusions, and with a mind trained in the means for arriving at values. Madefrey Odhner knows this. He has reached the condition.

But the possession of these qualifications has not withdrawn him from the scene of contemporary life. They have sharpened his vision of world events and human tendencies. His interpretation of the grotesque contradictions, the extravagant paradoxes, the hopes that are almost worse than despairs, things inherent in modern times, is particularly powerful and valuable. He has expressed this in a long poem, called "City Night," which is of major quality.

Mr. Ordhner is to read this poem among others at his appearance next Saturday night at the Denny-Watrous Gallery. It requires hard labor to read "City Night." I do not mean to say that the hearer is conscious of the labor; he is not. But when he considers afterward he wonders how it is done without a collapse at the end. The sounds and significances of multiform mechanized life pass before him in a symphonic stream. One feels that the burdens of the poet's whole existence is in the poem, at least in summary, and that it is bound up with the life of this continent for a half-century. At my first hearing of "City Night," I remember the phrase, "Poe in Pittsburg" came to me. It would be misleading, because the poem is packed with thought and we feel the force of Poe more exclusively in his music. But a Poe who had known Mellon's Pittsburg might have written something like this.

I remember we were sitting out in the garden. Odhner had been talking of "City Night." I said, "Read it." "We'll have to go in the house," he said. "If I read it out here, I'd have the neighborhood down on us."

* * *

Madefrey Odhner has chosen to be the uttering bard, to introduce his work *viva voce*. Others have spoken competently of his powers as a reader. His first public reading will be given here in Carmel. The rest of the country will hear him, I feel sure, and talk of him. It will be well for all Carmelites interested in poetry to take advantage of this chance. O. J.

A BRIEF SEASON OF GERMAN OPERA

The coming of the German Grand Opera Company to San Francisco for a brief engagement offers to the music lover an opportunity only second to a trip to the Wagnerian center at Beyreuth. During the stay of he organization the triology, "Der Ring Des Nibelungen," acknowledged masterpiece of musical literature, can be heard in its entirety, affording acquaintance with the best in German music, seldom available. More important still to the Wagnerians, the performances will not only be done in the traditional German manner, but under the direction of a great Wagnerian authority, Dr Max von Schillings, long identified with the Beyreuth festivals as an associate conductor.

It is frequently said that no one can attain to culture who has not familiarized himself with Richard Wagner's tremendous musical picture of the triumph of human love over the lust of the gods for wealth and power. The poetical and dramatic richness of the Northern mythology, heightened by the skill of the genius who created book, lyrics and music, is woven into a moving story of compelling force and unforgettable beauty in the component parts of "The Ring." It was not without reason that his masterpiece upset all previous concepts of what should constitute music drama and brought into being an entirely new schol of music.

* * *

Sandwiched between the three operas of "The Ring" triology, "The Flying Dutchman" and "Tiefland" will afford lighter entertainment for those preferring it. "The Flying Dutchman" is Wagner in an earlier mood, moved by a harrowing experience in a storm at sea to create a musical setting for the fascinating ancient legend. "Tiefland" is regarded as a novelty and is the work of d'Albert, who devised it from the popular novel and drama, "Martha of the owlands."

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THE CARMELITE: *Printed and published weekly, at Carmel-by-the-Sea, California.* J. A. COUGHLIN, *Editor and Publisher. Entered as second-class matter February* 21, 1928, *at the Post Office at Carmel, California, under the act of March* 3, 1879. *Subscription, two dollars per annum; single copies, five cents. Office of publication, Burnham Building, Dolores Street.*

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MADEFREY ODHNER, POET

IN A READING OF HIS OWN POEMS

SATURDAY EVENING, JANUARY 17, 8:30

TICKETS $1.00

RETURN ENGAGEMENT PERRY DILLEY PUPPETS JAN. 31 2:30-8:30

MRS. HUGH BROWN—READING ON FEBRUARY 7—

"EIZABETH THE QUEEN"

COMING—LUISA ESPINEL, FEBRUARY 21

LINCOLN STEFFENS' BOOK SOON AVAILABLE

Harcourt, Brace and Company's catalogue of books for Spring publication gives a prominent position to "The Autobiography of Lincoln Steffens," to be issued in two volumes at a probable price of seven dollars and a half. In the catalogue are the following paragraphs concerning the book:

"During the Armistice, the American Embassy at London cabled the American Peace Commission at Paris that Lincoln Steffens was there, asking leave to travel to Russia, Germany, and across other boundaries that were closed. "What shall we do about it?" Frank Polk, Under-Secretary of State, wired back: "Listen to him. I do." He explained afterwards that it didn't matter what Steffens' opinions were—he was a reporter, the very best.

"Now this straight reporter of other men and other things is reporting himself, his own whole story, and it turns out to be not only a light on his times, but a swift, smiling thoughtful narrative of the life of an innocent, curious Western boy who had his wish: to see life as it is. He went to six universities in three countries, in vain; they did not satisfy his mind. So he plunged as a reporter into politics, Wall Street, the police and the underworld; as a city editor with a brilliant staff, he 'covered" all New York. On "McClure's," the "American" and "Everybody's Magazine," he was one of a famous group of writers who made the journalistic-reform movement that characterized the muckraking epoch right after the Muave Decade and the Naughty Noughts. Then, as a free-lance, he went to wars and revolutions, reporting and understanding the Mexican and Russian Revolutions, the Fascist uprising in Italy, and the Peace Conferences.

"In the stream of his strenuous life, Steffens swam along intimately with the most celebrated figures of the day, most of whom are characters in his book. There are his early associates, S. S. McClure, Ida M. Tarbell, Ray Stannard Baker, Finley Peter Dunne, William Allen White; in politics, Theodore Roosevelt, Woodrow Wilson, Robert M. LaFollette, and other presidents, senators governors; in business, J. P. Morgan, James B. Dill, Edward A. Filene, Judge Gary; reformers like Tom Johnson, Judge Ben Lindsey, Frank Heney; revolutionists like Carranza, Lenin, Mussolini; artists and younger writers, Childe Hassam, Twachtman, Jo Davidson, and Hemingway, dos Passos, Edgar Lee Masters, and Ezra Pound. As a sort of chorus, there are politicians, crooks, thieves, all as very human beings.

The remarkable feature of Steffens' autobiography is that though it takes one to the bottom of the world and records one disillusionment after another, the author comes out at the top an optimist. "For every old illusion I lost, the destroying facts gave me a new and better—illusion. Frank Polk's advice about this great reporter seems good: listen to him."

* * *

The Steffenses are now at Croton, New York, an Eastern version of Carmel on a smaller scale, centering around a well-known private school, which "Pete" is attending. No date has been set for their return to Carmel.

COWELL IN CUBA

Resuming the travels which have taken him to the principal music centers of the world, Henry Cowell appeared in Havana during December as soloist with the Havana Symphony, under the conductorship of Pedro Sanjuan The Cuban conductor, it will be remembered, was guest artist at the most recent San Francisco concert of the New Music Society, of which Henry Cowell is director.

CARMEL MUSIC SOCIETY
FOURTH ANNUAL SEASON

SECOND CONCERT
AGUILAR LUTE QUARTET
TUESDAY, JANUARY 20 AT 8:30
CARMEL THEATRE, FORMERLY THE THEATRE OF THE GOLDEN BOUGH

MINA HAGER, CONTRALTO—February 3
PIATIGORSKY, 'CELLIST—March 10

SEATS ON SALE DAILY BEGINNING TODAY FROM 11 TO 5
DENNY-WATROUS GALLERY, OPPOSITE THE POST OFFICE, CARMEL

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THE AGUILAR LUTE QUARTET

Sale of tickets for the recital of the Aguilar Lute Quartet at the Carmel Theatre next Tuesday evening opens today (Thursday) at the Denny-Watrous Gallery. The concert is the second in the annual series sponsored by the Carmel Music Society.

Something of the story back of the Aguilar Lute Quartet has ben told interestingly by a writer in "Time":

"Some years ago a Spanish gentleman, by name Don Francisco Aguilar, was returning home after one of his days spent as royal physician at the Court of the young King Alfonso. Passing through one of Madrid's ancient crooked streets in the still twilight, he stopped to listen to a blind musician. The man's face was tinted and seamed like a Rembrandt burgomaster's. The instrument on which he played was even more unusual. Most people would have called it an outlandish guitar or mandolin. But Don Francisco, cultivated, scholarly, knew it for a lute.

"From the twentieth century point of view the lute is antique, almost obsolete. Its name is derived form the Arabic *al'ud* (the wood). It is akin to the biblical instrument called the psaltery.

The lute had its heydey from the fourteenth to the seventeenth centuries. It has a pear-shaped body built of pine or cedar staves pierced together like the crescent divisions of a melon. Its neck has a fretted keyboard over which are stretched four, perhaps as many as twenty-four gut strings. Lutanists plucked or twanged the strings either with their finger or a plectrum. Because of its spoon-shaped body the instrument cannot be confused with the modern guitar which has a flat bottom joined to the sound board by separate ribs. In appearance it is more like the wire-strung mandolin.

All these things Don Francisco Aguilar knew. He had once made a study of the lute and its literature He was further aware that Johann Sebastian Bach had written for it, that Handel, as late as 1720, had made a part for it in his "Esther." He remembered, too, that a Granadan, Baltasar Ramirez, had been the great lute virtuoso in sixteenth-century Europe; that the art of lute playing had supposedly died in 1790 with the German, Christian Scheidler. Hence he listened with a peculiar appreciation to the music of the blind man. He went home, spoke enthusiastically of its delicacy and sweetness. Soon after, four lutes were ordered for the Aguilar household and the four children, Ezekiel, Pepe, Paco and Eliza, were set to practising.

"Today in Europe the young Aguilars are famed. Ezekiel is the eldest, though it would be difficult to tell, so much alike are they with small sleek heads, black pop eyes. But Ezekiel is the leader, plays the first lute, shows his authority by wearing wherever he goes a flowing Spanish *capa*.

* * *

"As musicians their reputations are uniquely and indissolubly bound into one. They are the only famed lutanists in the world. Spanish composers Manuel de Falla, Isaac Albeniz and Joaquin Nin have written music for them. Paris, London, Brussels have applauded their playing. Fortnight ago they made their U. S. debut in Manhattan. The verdict everywhere was the same: that here are musicians possessed of immaculate technique and a fine poetic sense of unity."

WITH THE GIRL SCOUTS

The Carmel Girl Scout Council held its annual meeting around the luncheon table at the Girl Scout House, Tuesday, January thirteenth, with fourteen present. The reports showed that several new ventures had been entered upon the past year. Cooperation with the Girl Scout Council at Pacific Grove has made possible a paid, trained leader, resident at the Scout House here but directing the troops in Pacific Grove as well. Working with local agencies in neighboring towns it is hoped that scouting activities for girls may be spread further in needy neighborhoods on the peninsula.

In many localities the Scouts are supported by the Community Chest because it is an outstanding character developing organization. This year the peninsula Community Chest included the Girl Scouts for the first time as one of its agencies, thus making the whole peninsula contributory instead of rather a small clientele upon whom they had been dependent by personal solicitation or by food sales and bridge parties.

A training class of "Big Sisters to the Scouts" has been organized under the resident leader, Miss Betty Phillips, which meets Tuesday afternoons, to which youngish women with interest in scouting and zeal to help will be welcomed.

At the election of officers the following were chosen for the coming year:

Commissioner, Mrs. Chester Shephard; Deputy, Miss Ruth Huntington; Second Deputy, Mrs. Julian Burnette; Secretary, Mrs. John Adams; Treasurer, Mrs. T. W. Van Ess. To fill vacancies on the Council, Mrs. Paul MacFarland, Mrs. James Parker and Mrs. Laura Grey were elected.

SCIENTIFIC APPROACH TO CHILD WELFARE

Present-day civilization will advance when we expend as much scientific research and treatment and as much wealth on the rearing of the "human animal" as we do in the production of superior live stock or improved plant life. Such was the opinion of Dr. Herbert R. Stoltz, director of the California Institute of Child Welfare, who addressed members of the Carmel Parent-Teachers Association last Friday night at Sunset School.

As Dr. Stoltz explained, man during the past has been concerned with gaining knowledge of and controlling his environment. His achievements to this day are remarkable. But now, he himself is the obstacle which hinders further development, and which must be overcome. Only by scientific study of the human being can sufficient understanding be gained to serve as a basis for advantageous development of the species.

Scientists trace the life cycle of animals in sufficient numbers, making observations from which to draw conclusions as to "cause and effect." In this way, a great degree of control may be exercised. To do this with the human animal is difficult, but there is promise in the fact that modern scientists, psychologists and educators realize the importance of scientific method.

The comfortable habit of the past has been that of yielding helplessly to various erroneous beliefs, superstitions and ideas of "predestination and the like." It is indeed more disconcerting to accept the contention that environment is the controlling factor in the development of the man.

In that environment is the prime factor, we should be concerned chiefly with developing in the child ability to adjust himself to new conditions. More important than the formation of many habits of behavior is establishing the ability to change one's habits.

As Dr. Stoltz stated, school procedure in the past has been based largely on metaphysics. Assuming the child's inability to accept responsibility of selection and use, we have worked to keep him helpless during his early life. And we have had no actual basis for determining that which is beneficial to child growth, being guided only by our own interpretation of insufficient data.

Statistics are helpful only as a starting point, declared Dr. Stoltz. Because each individual has his own curve of growth, physical, mental and emotional, children must be studied cumulatively over a sufficient number of years. Only a contemporaneous record of the individual may serve as basis for determining cause and result.

The California Institute of Child Welfare, of which Dr. Stoltz is director, is making a significant attempt at scienific study of a large group of children, using mental, physical and emotional tests. To study the importance of factors of heredity and environment, identical twins are being studied. Motion pictures record a sequence of events from early days of the child to the period of adolescence. Data gained through such careful procedure will have a greater degre of validity and will be of actual value in guiding the welfare of the child.

A. M. B.

THE LUBOSHUTZ RECITAL

Peninsula musical and social circles were well represented at the violin recital of Mme. Lea Luboshutz, at Douglas School last Friday evening. An obvious mastery of the instrument rarely encountered, coupled with a majestic personality, made the evening an outstanding musical occasion.

Followers of the less technical moods of the violin might have preferred a slightly different balance to the program, but in that we may defer to the performer. She struck an intellectual note that was consistently maintained, with the encores affording the only emotional relief.

A highlight of the evening was the playing of Thomas Vincent Cator's Sonata in the Aura-Modal Scale, with Mr. Cator accompanying. This composition, dedicated to Luboshutz, was for many in the audience an introduction to the new phase of musical expression developed by Mr. Cator, and was warmly received.

Boris Ivanoff, accompanying throughout the remainder of the program, gave an unsually fine and sympathetic performance. The superb blending of instruments was particularly noteworthy in the "Faust Fantasy," with the strains from "Faust" appearing in the piano accompaniment rather than the violin.

N. T.

"GAWPY"

Applying the yardstick of children's delighted approval, "Gawpy," the puppet show extraordinary, as given at Carmel Playhouse over the week-end, was an unqualified success. For the elders in the audience there was a double interest —the novelty of the performance, and the fact that it was "Gawpy's" homecoming to his native strand.

Post-curtain discussion revealed a divided opinion among the audience, some preferring the first part of the program —the tale of "Gawpy's" woes as related in fascinating verse by Jeanne d'Orge— while others gave the laurels to the revue acts which followed. The children, whose show it was, seemed to thrive on the presentation as a whole.

The illusion was not broken until a good part of the audience trooped back-stage to discover how much the puppets had shrunk since their appearance "out-front."

For sheer excellence of crafstmanship (Carl Cherry made the puppets) and effective manipulation, it would be difficult to find a performance of equal merit. Unfortunately there was not uniformity in voice adaptation, due, we told, to drawing upon "local talent" to a certain extent, and without adequate time for rehearsal. A minor blemish, this, on a performance that in every other way was exceptionally enjoyable. The Hestwoods and their associates are to be congratulated on a first-rate piece of showmanship in the world of miniature.

$3.75

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On Paper Wings

By FREDERICK O'BRIEN

Continued from page one

and film, are in universal cahoots, one substance and spirit, will be immortal, stainless, heroic. For ever and ever, amen?

Nay; until the semi-centennial or sesqui-centennial debunking. When other Stracheys, Ludwigs, Hugheses and Woodwards shall shake the moldy cerements of generations, and turn the seaming side of shining shrouds. Shall shout vehemently: "There but for the damnable censorship went every blessed one of them!"

* * *

Of all these statesmen, (President Grant dandled me on his knee), forked by a sardonic fate from the rick of the barnyard to the manger of fame, Harding was the only one to worship God, Mammon, Venus, Bacchus, and Hoyle; to die a martyr—the papers said he sacrificed himself making Republican speeches—and to remain years, even now, in his great, granite grave, unhallowed by a successor's platitudes.

In Ohio, his birthplace, in his Grant-tomb-like mausoleum (five hundred thousand dollars cash), Harding's bones have long waited the normalcy of *hic jacet*. Coolidge, who stepped from Harding's funeral to the White House, ignored the Ohio chambers of commerce requests to say a few kind words at the regal crypt; Hoover remains as inert as the wheat found in King Tut's coffin (a false rumor said it sprouted). It is a question of policy; of weaseling for one's political bye-and-bye. Surely, none can believe it morals, after all we suffered from falling of the boom in 1929. Coolidge and Hoover both were of the Harding administration. Anyhow, an obit orator may rightly stop short of the second wind of Marc Antony, who set the clock right for elegiac evaders in the *start* of his sobstuff over the dead Julius: "I come to bury . . . not to praise."

* * *

Harding was the only *good fellow*, as the only editor, ever in Uncle Sam's A1 job. When his case was appealed to the Supreme Court of the Hereafter (the U. S. Supreme Court is six years in arrears), he left behind a sorry, Pepysian trail of peccadilloes, hidden during all his career by a handsome face, a charming smile and a bonhomie unapproached by any successful politician. He had sinned grievously; gotten drunk, cavorted o'nights with the pasteboards, queens wild; dallied with lights o'love, hidden in closets among the laundry; had a daughter out of wedlock—now the very spit of him; had appointed to high office, low, ignorant and crooked friends, consorted with a grafting gang; one might allow he had, generally speaking, done his country dirt aplenty.

* * *

Three books at least—there will be a dozen—all best sellers, have shocked into spasms of incredulous tittilation a Christian clientele; have diagrammed the actor's movements from green table to blue boudoir, with occasional digressions to the White House to meet the *sturm und drang*. The first book was by a distinguished, informed publicist-historian; the second by the sentimental, slightly gold-digging mother of the President's daughter (without the law); and the third by a flycop, paid by the Government, suborned by the President's wife to spy on her husband.

The detective, of the usual ex-convict or next-convict school, says in his book —hundreds of thousands have bought it—that the jealous, despairing wife of President Harding bumped him off with a drug, because she love-hated him, feared his or her ruin by imminent disclosures of colossal graft, and loose habits. She may or may not have had the nerve. She made him. She burned every private paper of the deceased before she moved from that unhappy home by the Potomac.

She lies beside him now in the gorgeous monument, attending the trump of doom; and, she must hope, sooner, the unction of a White House requiem.

* * *

It will come. The engineering incumbent, or a successor, peradventure a Democrat, will give peace to Harding's manes; will make the digital high sign, though with fingers crossed. All the evil charged against him in this iconoclastic decade will be forgotten. He will be remembered as the printer lad who rose by blowing a helicon base horn in a factory band to be the father of his country; the country boy who took the windrows of jobs from the Woodrows; who, by the largest majority ever counted, restored the elephant to his sugar-cane after hunger in the sweetest years of the century—war and ten per cent plus; the just man who passed away serenely in line of duty, making Republican speeches to the Far Western mugwumps. As it was with Lincoln, with Grant, with Cleveland, nay, with Washington, so will it be with Harding.

Decades from now, alas, he and they will be deflated again; ashes heaped upon their storied heads. It will be alleged of Harding, but, as the very worst, that he had been known to take a snifter, to chuck a round chin, to smite the baize. That is the second blooming of the memorable dead. They have a new life in a new generation as men, after being gods. One learns all the sad truth. The dumpy and virtuous Queen Victoria esteemed her gillie, John Brown, a bit like her Jo John; Napoleon had two big warts never seen in the Louvre.

A hundred years from now, when even Einstein will be relative as a scientist, the portraits of G. Washington and W. G. (Harding) hanging side by side in the new White House—one hundred fifty stories and no windows—will be twinned as the handsomest fathers of their country. They are as two p's in a type-case in solemn comeliness. It will be hinted, as an echo of ages, when men were men, that both liked hard, old liquor; soft, young women, and stern obligations. They were of their epoch.

* * *

I remember one day when Harding was about twenty-nine, he took me to the roof of the two-story building of the Marion "Star," his daily paper in a town much smaller than Monterey now. The Annual Edition, Illustrated, of the "Star" was to have a front page in three colors, red and blue, and the white of the paper, showing the advance of Marion under the "Star's" kindly light. We went through the trapdoor, and joined the artist who was making a birdseye view of the city from the eminence. Harding told me to supplement the sketch in words, thinking first, naturally, of the advertisers.

> "A block away the eye is greeted by the stalwart building of the Blue Front Clothing House, opposite which rises the hospitable structure of the Hotel Marion . . . and so down the broad vista of Main street to where is glimpsed the solid edifice of the First National Bank. . . ."

He said with the voice of profits, "Fred, you stick by Marion. It's going to be a metropolis. There's everything here needed to build on. The 'Star's' going to be a greater paper. . . ."

Down on the ground again I talked with Mrs. Harding about more personals. I did the factory, the physicians, the saloons, the stores; every source of items about people and events:

> "Mrs. Coonfare Thursdayed at her aunt's near the Delaware crossroad.

* * *

"Dr. Sawyer reports Holly Ulsh doing

well from his frozen foot.

* * *

"The Tenderlegs will have their regular mouth-shoot Saturday night at the Busy Bee."

* * *

Mrs. Harding was dealing out the papers to the dozen carriers—our circulation was about six hundred, I think—and to each schoolboy she gave orders about delivery:

"Throw the Rhoads' paper on the porch! Be sure the Huber paper is put under the mat! The dog tears it."

A kindly pair. Florence desperately in love with her Warren. Warren—he was called W. G. by all the townspeople—under her watchful eye, full of ambition. He never entered a saloon after marrying her. Every Sunday in divine black, W. G. starched to the Adam's apple, they sat in the family pew.

W G. was no writer. He was half-literate then. He hustled the ads, kept the machinery running, infused pep into us all, but was always generous. I got eight dollars a week, and the editor thirteen. The big money was in advertising, not in editorials. The editor often told me that he and W. G. had played poker to decide who would own the other's half interest, valued at a hundred dollars, ten years or so before. W. G. had won and built it up. He and Florence had made the paper their child, their treasure.

W. G. was a simple soul. He really set the pace in honesty, in decency, in Marion. He was twenty-nine then, and at fifty-five he was President of the United States, by following the line of least political resistance. It was a shame to put him where our common weaknesses, woman, gambling, Jonathan-David friendships, goodness of heart, would be so tempted, and be so bared. He was the glass of his time; the measure of American ideals. To know him was to be drawn to him by the very humanness of his voice, his smile, his guilelessness.

* * *

W. G. wouldn't understand the refusal to dedicate his splendiferous memorial. "What's a speech more or less? Why, those fellows sat under me in Cabinet meetings. Times, sure, have changed."

* * *

Once on an atoll, a man told me of how where a friend had secretly struck down an enemy, he, though aghast, covered over the body, dead or living, with leaves. "A few leaves for a friend," he murmured. "Just a few leaves."

SPEAKING AT SEVENTY, *by Mary E. Bulkley*

Being Three Sonnets in a Sequence of Twelve

Much has been written about old age, but usually by those still in the stress of middle life. May the fact that these verses are the record of one who has travelled in this Extreme West be their justification.

M. E. B.

VII.

Man in the crow's nest, hung upon the mast
Swung between steeps of sky and gulfs of sea
You scan the ultimate, the circle vast.
Yours is to watch and cry out instantly.
Prophet of space, discerner of the sky,
Seer of reefs and tide-rips, when you call
Your small world listens, pliant to your eye
Quick to your voice, dripping from mast-head tall.
But we, the old, who view the sweep of life
Concerned with dangers that beset youth's day
Envy your service. In our world of strife
Who will find urgence in the words we say?
Youth scoffs at reefs we see, where dark rocks frown
And laughing steers for coasts where ships go down.

VIII.

My pack is filled with wares that I have sought
Through staring nights and restless ardent days
And each one bears a pattern I have wrought.
Come, will you buy? Alas, you go your ways
And will not look upon the things I'd share.
For you, my fardel's filled with shrivelled stuff,
Not gold brocades but silly tinsel's flare.
Pray you but gaze! For you, there's time enough
To better you before I close my pack
To take it where there is no old or new.
Were I a ghost already, coming back
To offer phantom webs of dimmest hue,
More foreign to your sense they could not be
Than now, when you reject my pack—and me.

IX. *To a Flying-Fish*

Your world below is sweet to you, with ease,
Only to wish—that instant you are there.
Through the cool depths, your silver argosies
Slip by the iridescent sea weeds, where
Your nurture's spread, crisp, colored as with fire,
Fringing dark clefts where you may lie at rest
And wait until your enemies shall tire.
What need to wander? What your strong behest
That straight you leave this world, so cool, so pure
So effortless and fitted to your dreams
For blinding sun and gasping and unsure
Struggle to follow unaccustomed gleams?
Yet who shall say one short and blinded flight
Exceeds not safe cool spaces, blue with sight.

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Art Notes

JAPANESE CONCEPTIONS OF ART

"Art of the Orient" was discussed by Alfred Lyman Flude, traveler and lecturer, when he addressed a gathering at All Saints Church on Tuesday evening. Mr. Flude gave a lucid description of Oriental art, explaining and contrasting its basic principles with those of Western art.

At the outset, Mr. Flude stated that the Orient has much to contribute toward Western culture. While we have for them a message of efficiency and civilization, China and Japan have a message of understanding beauty in nature, poetry, art and life. "We are singularly poor in the knowledge of beauty. We surpass all in making a living, but we don't know how to live." The Japanese love for nature is different from the American, the latter consisting largely in "chasing a white pill over a hundred-acre farm." The Oriental philosophy of living is reflected in all the arts. To understand Eastern art, "we must forget all we have been taught and take a new roadway."

Mr. Flude pointed to the basic principles of Japanese art, thus showing how it differs from Western art. He mentioned first the fact that Japanese art has always been a decorative art (not in any sense similar to the commercialized type type common in this country). Having abundant time, the Japanese spared no effort that might add to the beauty of his surroundings, thus producing results that were genuinely fine.

Another point of difference lies in the treatment of perspective. While our perspective is of a photographic nature, the Japanese never attempted showing in two dimensions that which exists in three. Nearby objects were made larger but not to scale. Atmospheric perspective, showing distance, was produced through the use of color. The Japanese artist usually placed that which was distant in the upper part of his picture.

While ours is art of the plane, Japanese art was purely linear. Artists worked for fine line, such as produced by Utamara, the "master of line in all ages." Then the Japanese had a different idea of light and shade. Believing the shadows to possess spiritual qualities, these were omitted from paintings.

Mr. Flude gave six principles of design which came originally from the pen of a Chinese critic, the first of which mentioned the necessity of rhythmic vitality. Secondly, there must be a knowledge of anatomical structure, not of the human body, but of birds, butterflys and flowers. There must be conformity with Nature, not photographic representation but rather a conformity to the spirit of Nature. Then there should be a feeling of artistic composition, harmonic color and artistic finish, all of which the Oriental artist mastered to a high degree.

Mr. Flude displayed an interesting collection of prints, some of which were originals, including the work of Utamaro, Hiroshige and Hornabu. In addition, he exhibited Japanese textiles, cloissonne and Satsuma. A.M.B.

* * *

Alfred Lyman Flude has been engaged for three days' special work in Sunset School during the latter part of January. Mr. Flude has had considerable experience in this branch of the lecture field, and his list of subjects embraces a number intended primarily for school presentation.

A CAMERA PORTRAIT BY EDWARD WESTON

"TWENTY-MULE" ART

An echo of what the fly-by-night dealers did to the "art collectors" of California a generation or more ago was heard at the auction sale in San Francisco of the collection of F. M. Smith, Oakland capitalist.

First it should be told that F. M. Smith is "Borax" Smith, one of the old, old timers of California, who discovered the borax beds in Death Valley, who used the largest wagons ever built (it took "twenty mules" to pull them), and who built long ago the largest residence in the Bay Region. He went broke, his big estate was subdivided, and he "came back" financially, and now apparently needs money again. So his collection went to auction, and Joseph Basch could get no more than fifteen thousand dollars for it. The highest price was five hundred thirty dollars for Sir Thomas Lawrence's "Portrait of Henry Whitaker." Three Constables brought under seventy dollars each. Most of the names in the catalogue were those of "salon" artists of demoded eras, and the canvases went for a song.—"Art Digest."

ART AT THE 1932 OLYMPIC

The fine arts competitions of the Olympic games, to be held in Los Angeles from July thirtieth to August fourteenth, 1932, will occupy the Los Angeles Museum. The competitions will consist of exhibitions of architecture, sculpture, paintings, literary works and musical compositions.

PORTER EMERSON BROWNE: A REPLY

To the Editor of The Carmelite:

In your last issue Porter Emerson Browne attempts to answer the question, "What is the matter with America"?

He says, "It is time to know, to tell, and to face facts", and in the earlier part of his article he says, "This is because small farms mean many people raising food cheaply."

Many people on small farms does not result in cheap food. Quite the reverse, and such a misstatement leads one to doubt the wisdom of his other recommendations for the relief of our present difficulties.

There is a great deal of talk these days of Over Production and Under Consumption. All of us—including you and I—want cheap prices when we buy (what the other fellow makes) and high prices when we sell (what we make). The manufacturer tries to keep wages down and his selling prices up and Henry Ford was one of the first to realize the people cannot buy unless they have work at good wages.

The America nation has prided itself on its inventive ability and upon the number of patents granted by our Government and a very large number of these inventions have been labor saving devices and mass production machinery. This has resulted in a remarkable advance in our standard of living and increase in wages which has enabled us to consume a large part of our increased production.

A decrease in the daily hours of work somewhat limited our production and we were able to export a vast amount but that was before the war. As it is now, almost every nation can produce more than they consume and they all are trying to limit imports and increase exports.

Regardless of what we can economically waste, there is a limit to what we can each use of food, clothing, homes, automobiles, books, radios, etc., and therefore we must limit our production to our capacity to consume and so that all men may have the opportunity to work, we must decrease the daily hours of work to the point where all the people will produce what all the people can consume.

And this must be done, *not* by many people working many farms (or factories) many hours by hand labor but by *all* people working fewer hours daily with the aid of modern machinery.

This may sound very revolutionary but it is what has been taking place for fifty years but we do not reduce the hours as rapidly as we invent the machinery.

BERNARD ROWNTREE

PRISON INDUSTRIES

The California Taxpayers Association is sponsoring a determined movement to bring an end to the enforced idleness of thousands of prisoners in San Quentin and Folsom. A recent statement issued to the press reads:

"Governor James Rolph in his inaugural address said:

" 'Our state prisons should be so enlarged that they will give opportunity for segregation and for constant and wholesome employment for the inmates.'

"The idleness of the thousands of able-bodied men and women now in our state prisons costs the taxpayers of the state over a million and a half dollars each year. California has no right to let nearly six thousand five hundred human beings stagnate physically, mentally and morally in this medieval fashion.

"The embittered wrecks who so often emerge from these expensive, tax-supported graduate schools of crime, prey upon society to an extent that is incalculable both in money, in human suffering and in degradation.

"There is no method so likely to reform these unfortunates as steady, interesting and useful labor, which builds them physically, fits them with a useful trade and endows them with a social attitude.

"The taxpayer is carrying a far greater burden for the support of prisons than he often realizes. California's prisons cost about two hundred twenty-five dollars per year in money for each of the six thousand five hundred prisoners within the walls of San Quentin and Folsom, while in other states the prisoners are earning their keep and the states are saving millions in salvaged lives.

"An objection has been raised to the use of convict labor on account of its asserted influence upon free labor. There is, however, one system of utilizing the labor of prison inmates which eliminates these objections. This is known as the State Use System. It has the approval of the American Federation of Labor and the Chamber of Commerce of the United States. The plan Provides that the state operate prison industries and sell the goods to its own instiuions only.

"The Legislature, with the Governor, should make the State Use System of prison labor effective in California in order to better prison conditons, rehabilitate the prisoners and lighten the tax burden on the people."

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THE THIRST OF PLANTS

By D. T. MACDOUGAL

The following paper was prepared by Dr. MacDougal in his capacity as chairman of the Science Advisory Committee, Chicago Century of Progress (the VTCC *World Fair), and broadcasted nationally.*

The fundamental thirst of living matter, especially in plants, as expressed by wilting and failure of crops, needs of domestic animals, and of man himself, has incited inter-tribal conflicts, has laid the foundation of wars between peoples, and has been the cause of racial migrations affecting civilization in the profoundest manner. The water problems of a city of over a million people in one state have recently led to the expropriation and assignment of the water of one of our largest rivers, and a controversial discussion by the people of seven states occupying an area of half a million square miles It is highly probable that among the earliest agreements between family or tribal groups were those as to the shared use of limited supplies of water; agreements that may well have constituted the beginnings of an important section of human laws. Although living substance may contain ninety-nine per cent or more of water, yet plants are forever thirsty, and when active, continually take in and lose water.

The growing substance in tender root-tips, in swelling buds, in the fragile wood-forming cambium layer of tree trunks, and in enlarging fruits, may have as much as a hundred or a hundred and fifty parts of water to one of solid matter, but a continuous new supply is highly necessary. An understanding of this condition is possible only on the basis of a comprehension of the ultimate structure of the living substance or protoplasm, which is far beyond the resolving power of the most powerful microscope.

The matter may be illustrated by filling a drinking glass loosely with excelsior or wood-fibre packing, then pouring in water until it rises up to the brim. So water is placed among the ultimate strands or particles of protoplasm, which unlike the wood-fibers, adhere to their poles like fragments of magnetized iron. These molecular clumps, unlike the wood fibers, also bind the water in much the same manner as they hold to each other, so that it does not run out freely: when the water is forced out by pressure the fine meshwork or grouping of the molecules is broken up and the protoplasm is injured or destroyed.

If instead of pressure the water should be slowly evaporated from the surface,

the fibers would be brought closer together with a concentration of the sap which slows down the activities which constitute life. This is the universal effect of thirst.

Crop plants and forest and fruit trees obtain their water-supply from layers of soil of varying depths. The roots of some species form great webbed sheets of wide extent just underneath the surface. Others send rootlets deep into the sub-stratum. The first habit is especially prevalent in places where the rainfall is used as soon as it soaks into the ground. Deeply penetrating roots are suitable for tapping ground water. The amounts of water these root-systems must take up is illustrated by the citation of the fact that a common sunflower with a spread of leaves of a total area of about eleven square yards will evaporate about a quart of water as vapor from its leaves in a day and seventy-five quarts in the course of its development. A corn plant takes about sixteen quarts of water during is lifetime; a hemp plant twice as much. An acre of cabbage plants needs over two million quarts of water in a season. Two hundred beech trees on an acre require nearly double this amount. One of these trees loss about eighty quarts of water as vapor daily from its leaves An acre of oat plants throws a million quarts of water as vapor into the air while maturing.

Irrigation practice must put enough water in the soil to replace losses from leaves, and losses from the surface of the soil as well as the amount actually used or bound in the tissues. The farmer knows that over six hundred pounds of water must be put into the soil to produce one pound of dry alfalfa, while the forester estimates that half a ton is necessary to make a pound of wood.

* * *

The plant is not simply a mass of jelly which soaks up water from below and loses it from upper exposed surfaces. It is a complicated living mechanism, a converter of the energy of sunlight into power. Some of this energy is used in making chemical compounds, but over ninety-eight per cent of the energy absorbed by leaves and other green expanses of the plant is used in evaporating water from the surfaces of the cells. The work of lifting water from the rootlets deep in the soil to the crown of tall trees, to heights as great as four hundred feet, is done by power generated in this manner. This movement of liquid in the ascent of sap is as important as is the circulation of our blood.

The movement in plants is not a circulation however. Watery solutions rise from the roots to the leaves where most of the liquid goes into the air as water vapor. Only a small fraction of the water which moves rapidly upwardly in the woody conduits of stems is bound or held in chemical combinations in the cells.

The plant as a sun-driven factory must hold its green absorbing surfaces so that the rays of light will be received and their energy effectively absorbed. Part of this mechanical function is accomplished by the construction of stiff, rigid stems and branches of woody material. The firmness of the leaves and of all tender and fast growing parts is brought about, however, by another employment of water. In explanation of which it may be said that the living matter of plants is in the form of small units, protoplasts or cells, the elastic walls of which are capable of being stretched to as much as half their length, like the walls of a toy balloon.

The living balloons have a layer of jelly with a force which may exert a pressure of a ton to a square inch. A stem, a leaf or a flower, the cells of which are distended by such pressures will have great rigidity and firmness.

Production of sugars and other organic substances in green leaves depends directly on the extent of green surfaces exposed to light. Undue loss of water weakens this pressure and results in wilting. A maple, oak or pine tree may form leaves with a total area from a half to two acres for food-forming purposes. The loss of water from such extended surfaces is very large and hundreds of kinds of structural devices have been perfected by plants which regulate and control evaporation from leaves. The covering layer or epidermis may be dense, waxy or water-proofed to prevent useless loss of water. Then there are present numerous openings or stomata controlled by guard cells which act like valves. A sunflower leaf may have thirteen million such controlled escape valves. When these are open, evaporation of water takes place as if the water-proof epidermis were removed; closed, the loss is negligible.

Water has been the major factor affecting the evolutionary development of all vegetation. No more striking illustration of the effects of water requirements on the form of plans can be cited than is afforded by the twelve hundred kinds of cacti inhabiting North and South America. Such plants absorb great quantities of water in a rainy season which can be used in dry times. A tree cactus may hold many hundreds of gallons of surplus water. Many plants in the arid regions of Arizona and Sonora have now a water supply laid in which would keep them alive until 1933 or 1934. One vine of this region stores water in an expanded base in such quantity that it has been known to live for fifteen years on its reserves.

The skilful use of the water supply, based upon a comprehension of the part it plays in living matter, is fundamental to intelligent agriculture and its dependent industries. Descriptions of the known feautres of use and storage of water by plants would fill many volumes. Enough has been said, however, to make it evident that life is where water flows; and that plants are forever thirsty.

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Churches

CHRISTIAN SCIENCE CHURCHES

"Life" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist, branches of the Mother Church, the First Church of Christ, Scientist, in Boston, Massachusetts.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "And thou shalt remember all the way which the Lord thy God led these forty years in the wilderness, to humble thee, and to prove thee, to know what was in thy heart, whether thou wouldest keep his commandments, or no. And he humbled thee, and suffered thee to hunger, and fed thee with manna, which thou knewest not, neither did thy fathers know; that he might make thee know that man doth not live by bread only, but by every word that proceedeth out of the mouth of the Lord doth man live." (Deut. 8:2, 3.)

The Lesson-Sermon will also include the following passage from the Christian Science textbook, "Science and Health, with Key to the Scriptures," by Mary Baker Eddy: "For right reasoning there should be but one fact before the thought, namely, spiritual existence. In reality, there is no other existence, since Life cannot be united to its unlikeness, morality. Being is holiness, harmony, immortality. It is already proved that a knowledge of this, even in small degree, will uplift the physical and moral standard of mortals, will increase longevity, will purify and elevate character."

COMMUNITY CHURCH SUNDAY SERVICES

A beautiful and dignified service of worship will be the order of the day at the Carmel Community Church next Sunday at eleven. This service will be ordered as follows:

Organ Prelude with Chimes.
Hymn of Praise by Congregation.
Sentence of Intercession.
Pastoral Prayer and Our Father.
The Gloria Patri.
New Testatment Lesson.
Offertory: A musical episode from "Peer Gynt" with literary interpretation. Played and recorded by Victor Symphony.
Sermon: "The Tragedy of Demas."
Concluding Hymn by Congregation.
Pastoral Benediction.
The Doxology.

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Buck—A Yankee Trader in the Gold Rush.
Byrd—Little America.
Freeman—Voices of October.
Herriot—United States of Europe.
Jeans—The Mysterious Universe.
Kent—N. by E.
Lawrence—Assorted Articles.
Newton—A Tourist in Spite of Himself.
Smith—Games and Recreational Methods.
Smith—Prose and Verse for Speaking and Reading.
Thomas—Lauterbach of the China Sea.
Whitehead—Contract at a Glance.

Fiction:

Beck—The Duel of the Queens.
Herbert—The Water Gypsies.
King—The Break of Day.
McKenna—The Datchley Inheritance.
Wren—Mysterious Waye.

Mysteries:

Masterman—The Yellow Mistletoe.
Queen—The French Powder Mystery.

CHICAGO OPERA COMPANY COMING IN MARCH

Seven performances, eight operas, two appearances of Claudia Muzio and Tito Schipa and three of John Charles Thomas comprise the repertory in San Francisco of the Chicago Civic Opera Company, which will begin its engagement at Civic Auditorium on Monday, March second.

Of the eight operas to be given during the week, six are Italian and two German. The repertory is as follows:

Monday evening, "La Traviata."
Tuesday evening, "Die Walkeure."
Wednesday evening, "Cavalleria Rusticana" and "I Pagliacci."
Thursday evening, "Lucia di Lammermoor."
Friday, "Aida."
Saturday matinee, "Der Rosenkavalier."
Saturday evening, "Rigoletto."

Artists who will appear during the week include Frida Leider, Maria Olzewska, Emma Redell, Theodore Strack, Alexander Kipnis, Chase Baromeo, Jenny Tourel, Antonio Cortis, Constance Eerhart, Hilda Burke, Charles Marshall, Margherita Salvi, Richard Boneli, Sonia Sharnova, Cesare Formichi, Thelma Votipka, Robert Ringling and Theodore Ritch.

THE CARMELITE JUNIOR

THE STARTING MARK

Time goes on and never seems to cease. A year comes and goes and so do centuries. No matter what means of measurement we use, time still rolls on.

The first means of measuring time were crude compared with our clocks and watches. Water, sand and the sun were perhaps the first means to enable man to measure his time. The Egyptians made a calendar which in an altered form still exists today.

Each year we hear of changes and improvements in law, mechanics, science, agriculture and so on. These aid man in making this planet a better place to live on. Every year we strive to make good and do better than we did the previous year. Most of us make New Year resolutions and say that we are going to abide by them. Very few of us keep this promise .However, there are good intentions which prove that we recognize the New Year as a bundle of 365 precious days to spend just as we wish. It is a time when all of us have the golden opportunity to start anew and overcome many of our faults and make our habits and our character more like the ideals we have in mind.

J. Warrington

MANUAL TRAINING

The manual training shop of the Sunset School has become quite a popular shop now. It has added two motor-driven tool machines. One of them is a one H.P. motor for sharpening tools such as planes and chisels. They are also used to bore holes in wood or iron, to sand small pieces and ends of small boards.

The school bought the main part of the frame and the tool was donated to the shop The other tool is a jib saw which has been donated. Two of the eighth grade boys mounted it to run on a one-fourth H. P. motor instead of the foot cradle that used to run it. This machine is to cut out animals and small curves such as picture puzzles.

—"Sunset Glow."

HOW ABOUT IT?

What about our kickball games? Are they going out of date? If so, we will give up the idea of playing it. But if we are still going to play we ought to do something about the arguing. Every game ends in so much wrangling that it cannot be enjoyed. We have stopped counting the score, but that doesn't seem to help matters any. I think that the only remedy is to have one of the faculty who is interested in sports supervise our games.

I hope we can manage someway because kickball is a good sport and can be very enjoyable when the right attitude is taken by all the players.

Jo Shay.

THE DISCOVERER

Oh, look! Oh, see!
What I have found.
The most beautiful land
The world around.
Here are trees and mountains,
Rivers and plains.
It seems that heaven
I have found.
Here I shall make my home
No longer will I roam
And I will be content.

—Warren Jiminez (Fifth Grade).

THE RAIN

The rain, the rain,
On the window pane,
Bouncing up and down
Like a jolly clown.
It makes me laugh
To see rain on the grass.
I wish rainy days would never pass.

The rain, the rain,
Is off the pane
The sun shines bright again
The birds sing pretty songs in glee
The grass is bright
As it can be.

I like the rain.
I like the sun.
How nice is the world
When both do come.

—Raymond Brown (Fifth Grade).

EIGHTH GRADE PARTY

More than sixty people attended the eight grade party Saturday night. Miss Helen Gridley was hostess, assisted by Mrs. Edna C. Lockwood, Mrs. F. Overhulse and Mrs. Lillian C. Trowbridge.

Dancing and games made the evening pas quicklyrfdlylllp yoyq ffqo:' 'o5o56o pass all too quickly. Refreshments were served and the party ended without keeping anybody up too late.

Illustration from "Red Prior's Legacy," published by Longmans, Green and Company.

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